Course Sampler  
Winter 2016

1000 Level

2000 Level

ENG 2100 - (IC) Introduction to Poetry: Literature and Writing
John Reed
We shall be using Michael Meyer’s Poetry: An Introduction (7th edition), and generally following his chapters. We shall discuss formal poetry and free verse, and discuss various details of poetic construction, such as the use of various forms of imagery. But we shall also discuss content of poems and the relationship of author to audience. The course will require a term paper (roughly 10 pages), a class presentation, and a short essay (3 to 5 pages, perhaps based on the class presentation. There will be a final exam.

ENG 2120 - (IC) Introduction to Fiction: Literature and Writing
Mad Science
Hilary Fox
The sciences will tell you how to clone a t-rex; the humanities will tell you why it's a bad idea. As a focus for developing analytical and writing skills, this Literature and Writing class explores representations of "mad science" and the human quest for knowledge, as well as the questions these explorations raise: the line between good and evil, the stability of human identity, and what it means to be "human." Possible works we'll study include: Mary Shelley's 'Frankenstein', Octavia Butler's 'Dawn,' Steven Spielberg's 'Jurassic Park,' and Ridley Scott's 'Alien' or 'Prometheus.'

ENG 2120 - (IC) Introduction to Fiction: Literature and Writing
Robert Aguirre
Discover, or enjoy again, the pleasure of deep immersion in literature, and improve your writing along the way. A series of great novels, long and short, comprises the reading. The still-gripping tale of Jane Eyre (1847) echoes across the syllabus in contemporary works by the Antiguan novelist Jamaica Kincaid, and James Joyce’s novella The Dead finds its complement in last year’s The Children Act by Ian McEwan, one of the most widely acclaimed writers in today’s literary world. Weekly low-stakes writing assignments will hone your expressive abilities, and give you the regular practice needed for success at longer essays. Our twice-weekly meetings will emphasize discussion, principled disagreement, and debate—the cornerstones of literary culture since the invention of storytelling, and foundational skills for a liberal arts education. The aim will be to have fun, to explore the richness of literary narrative, and in the process acquire skills that will serve you for a lifetime.
ENG 2120 - (IC) Introduction to Fiction: Literature and Writing
Reading and Writing Detroit
M. L. Liebler
This course is an introduction to the genre of fiction and to the process of written critical analysis of literature. We will closely read and study several novels, short stories and view related films with Detroit themes. The class will consist of a few general lectures about Detroit’s history and fiction, some interesting visitors to provide oral histories, but a major emphasis will be placed upon class and group discussion of the assigned literature. You will be required to write a total of 5000 words (about 20 typewritten) during the semester research paper on a Detroit theme due towards the end of the term and one final essay style exam. There will be instruction and practical work in the revision of your writing. This semester we will take a unique look at 20th and 21st century literature from planet Detroit. Students should expect to attend every class for discussions on a regular basis. This is an inclusive class for students who like to share interesting ideas about fiction and its relationship to our own lives, to our great City and to the world at-large. Regular attendance is a must! Reading books and stories are absolutely required to attend.

ENG 2200 - (PL) Shakespeare
Jaime Goodrich
How did William Shakespeare become the cornerstone of the English literary canon, a figure recognized worldwide as one of the most significant British writers of all time? This course will answer that question by reading representative plays through the lens of the First Folio, a 1623 collection of Shakespeare’s works that laid the groundwork for his lasting literary fame. Moving through the three major genres in the Folio, we will read comedies (As You Like It, Taming of the Shrew), history plays (Richard II, Henry IV Parts 1 and 2, Richard III), and tragedies (Macbeth, Hamlet, King Lear, and Othello) in order to see how the Folio constructed a vision of Shakespeare that endures today. We will also consider how later critics have complicated the Folio by reading two romances (Tempest, Winter’s Tale) and by considering editions of his history plays and tragedies that pre-date the Folio. Along the way, students will learn how to deal with Shakespeare’s dense language and sophisticated plots, while examining some of his most important themes: family, gender, love, nationality, politics, and race. Ultimately, this course will provide students with a solid background to appreciate Shakespeare’s works. Requirements include diligent preparation for class, active participation in class discussions, quizzes, weekly posts to the class blog, two short papers, and two exams.

ENG 2390 - (IC) Introduction to African-American Literature: Literature and Writing
(AF 2390)
Margaret Jordan
This course offers a close look at the African American literary tradition and will also help you cultivate skills for critical observation, thinking, reading and writing. We will concentrate on the acquisition of literacy and knowledge, power relations, “submission” and resistance, strategies and tactics for survival, class and color consciousness and identity within a cultural and historical context. To facilitate our tasks we will explore a wide range of texts including slave narratives,
novels, short stories, essays and articles. Authors may include Douglass, Johnson, Morrison, McKay, Dunbar, Washington, DuBois, Bontemps, Larson, Hughes, Fauset, Hurston and Butler. We will employ different strategies to help you engage with the texts we read. A great deal of emphasis will be placed on how to do a close and careful reading of the text. This means that particular attention will be paid to acquiring a working knowledge of the mechanics of composition and revision—literary devices, grammar, and so forth—in an effort to disclose the infrastructure of written language. Ultimately, we are interested in how the various elements and processes of writing work together to create literature and how they convey meaning. Course requirements include three essays, frequent impromptu quizzes, an oral presentation and comprehensive final exam. Participation in class discussion is required. Our exchanges about the material will help you improve your powers of observation and strengthen your expertise in the critical analysis of the work of others and, by extension, your own work. Attendance is mandatory.

ENG 2390 - (IC) Introduction to African-American Literature: Literature and Writing (AFS 2390)
Laval Todd Duncan
As an Introduction, this course will identify and explore some of the works, themes and developmental stages that help define African American Literature. Enhancing students’ appreciation of historical and biographical contexts, the importance of language and the ways different works resonate with each other will be important goals. Learning ways to write about this is another important goal. We will probably begin with Lawrence Hill’s Someone Knows My Name and close with Charles Johnson’s Middle Passage. Consistent class participation is extremely important (25% of the grade). In addition there will be frequent quizzes (15%), two class presentations (15%) and three outside essays (45%).

ENG 2450 - (VP) Introduction to Film (COM 2010)
All sections
This course introduces students to films from a broad-based spectrum of styles, genres, historical periods, and national cultures. The primary method of the course is to break films down into their component features—i.e., narrative, mise-en-scène, cinematography, editing, and sound; to analyze the operations of each of these constituent parts in detail; and then to return each of the parts to the whole. In this course, students will learn, practice, and perform the analytical and critical methods necessary to describe, interpret, and appreciate the film text. There will be weekly screenings and lectures. This course fulfills the Visual and Performing Arts requirement of the General Education Requirement in Humanities.

ENG 2510 - (PL) Popular Literature
The Living Writers Class (The Motown & Global Learning Community)
M. L. Liebler
This course can be used to fulfill the minimum one class requirement in Philosophy and Letters (PL). The class is designed to give students a unique and rare opportunity to read books by living American authors who will then visit our class to discuss, read and answer questions about their books. We will read, discuss, and write short analytical essays based upon these very accessible
books of creative non-fiction, short stories, poetry, film, music, and novels by living author. The class will offer an opportunity for students to work with the process of written critical analysis of literature. The class will consist of a couple of general lectures, but the majority of class time will be spent visiting with authors and discussing themes, ideas and the topics depicted in their books such as Lolita Hernandez’s working class stories, Marvin Gaye’s classic album What’s Going On, Melba Joyce Boyd’s poems about Detroit, and other interesting books, stories, poems, film and art.

The assignments will consist of 1 analytical essays, 1 mini MLA style research paper on themes from the books, 1 Creative Arts Project presented at the end (poem, story, painting, recording, film, etc), and students will write a 1-2 page short response for each book or CD for each living author who visits. This is an inclusive class for students who like to share interesting ideas about books and their relationship to ourselves and the world in which we live. Regular attendance is a must! Reading is also required to attend.

Also, there is a Study Abroad Opportunity to go to England for Spring Break 2016. Apply before end of 2015 here http://studyabroad.wayne.edu/program/program.php?id=20300

3000 Level

ENG 3020 - (IC) Writing and Community
Thomas Trimble
Building on students’ diverse skills, ENG 3020 prepares students for reading, research, and writing in the disciplines and professions, particularly for Writing Intensive courses in the majors, by engaging students in community-based learning projects. Over the course of the semester, students participate in Detroit-based community sites for twenty hours. They read and analyze relevant research and other texts, paying attention to the kinds of texts, evidence, and writing conventions used in each. Students achieve key course outcomes: 1.) learn how the goals and expectations of specific communities shape texts and their functions; 2.) learn how writing constructs knowledge in the disciplines, professions, and community sites; and 3.) develop a sustained project that contributes substantively to the community site.

To achieve these goals, the course places considerable emphasis on analytical reading and writing and the development of research skills. It includes a range of academic and other genres and the use of varied technologies for research and writing.

ENG 3090 - Introduction to Cultural Studies
Jonathan Flatley
How do we come to like what we like? Why are we anxious about some things and not others? What kinds of meanings do we get from our favorite TV shows or songs? In this course, we will examine different theories and examples of the meaning-giving and emotion-educating practices sometimes called “culture,” with a primary emphasis on the everyday cultures in which we currently reside. The course aims to give students the tools to think critically about the texts help us make meaning and have feelings in our everyday lives. We will consider key debates within cultural studies regarding, for example, what “culture” is, the history and value of “mass culture,” the meaning of “ideology,” what racism is and how it works, and the politics of gender
and sexuality. Readings on this topic will include Clifford Geertz on ethnography, Louis Althusser on ideology, Gayle Rubin on the sex/gender system, Stuart Hall on racism, Richard Ohmann on the history of mass culture, Adorno and Horkheimer on the culture industry, and Judith Williamson on advertising. Throughout, we will focus on mass culture (music, sports, magazines, TV, film, social media) and advertising (as well as aesthetic responses to them) as sites of particular importance in the production of meaning and the acquisition of a sense of self. We will conclude with a consideration of contemporary culture as a site of contestation, asking how resistance happens, and considering examples of activism as well as theories of opposition. Examples here to include ACT-UP (The AIDS Coalition To Unleash Power), and the Black Lives Matter and Occupy movements.

ENG 3100 - Introduction to Literary Studies
Literature and Global Modernity
Watten, Barrett
An introduction to the study of literature for English majors. The course is an intensive and extensive introduction to a range of literary texts and interpretive approaches that may be encountered in upper-division classes. It should be taken at or near the beginning of one's undergraduate work in the major, and helps satisfy the 12-credit prerequisite for 5000-level courses.

Students are introduced to literary and critical texts from a wide range of genres, periods, and literatures, to enhance their ability to engage unfamiliar and challenging texts and to expand their interpretive skills as readers and their clarity and versatility as writers. Past versions of the course have attempted great leaps between canonical, traditional and noncanonical, experimental texts. There will be frequent short written assignments (totaling about 30 pp.), a final, and lots of class discussion.

The Winter 2016 edition will focus on “global modernity” as represented in literature and visual art. Modernity is associated with progress, the rise of reason, achievements in science and the arts, changes in class and productive relations, and the construction of modern subjectivity, race, and gender. But do writers and artists from around the globe see modernity in the same way? This course will explore the differences between ways global modernity is depicted in terms of literary form and genre; the politics of race, class, and gender; and the increasing complexity of the global in cultural, linguistic, economic, and ecological terms.

ENG 3110 - (PL) English Literature to 1700
Simone Chess
This course is a survey of English literature of the Middle Ages and Renaissance, through a selection of works from such writers as Geoffrey Chaucer, Edmund Spenser, William Shakespeare, Mary Sidney, John Donne, Lady Mary Wroth, Christopher Marlowe, and Margaret Cavendish. We will also focus our attention toward poetry of this period, including sonnets and ballads, with a special focus on women writers. As we read and discuss these texts, we will trace themes of race, gender, sexuality and national identity. Students should expect, in addition to an introduction to late medieval and early modern literature, to gain an understanding of genre, style, and form. Further, students should plan to focus on developing as critical readers and as
persuasive writers. Assignments will include several short writing assignments, quizzes, two papers, and a final exam.

ENG 3120 - (PL) English Literature After 1700
Michael Scrivener
The course surveys English literature from the 18th to the 21st centuries. As an introductory course, it will acquaint students with some important aspects of the literature (poetry, prose, fiction, drama) and literary history (from neoclassicism to post-modernism). The writing assignments include the following: two papers (35%); six quizzes (20%); and a midterm and final (30%). Attendance and participation count 15% of your grade.

ENG 3130 - (PL) American Literature to 1865
Laval Todd Duncan
English 3130 is a survey of how American Literature developed up to and through the Civil War. The first phase of our survey begins before the European settlements of North America and continues that development with the formation of the Nation and early 19th century writers like Irving and Cooper, who experimented with the idea of an American Literature. The second phase takes up anti-slavery writers, Poe, Hawthorne, Melville, the Transcendentalists and others who powerfully define the idea of a National Literature from the mid-19th century through the Civil War. At various times, as we proceed, we will pay some attention to various recent treatments of this early American Literature. There will be almost weekly quizzes, a midterm and a final---as well as a short research presentation and a leadership role in discussing one of our assigned readings.

ENG 3140 - (PL) American Literature after 1865
John Patrick Leary
The verbs "to be schooled" and "to learn" have two very different meanings--one is passive and suggests authority, ordered desks, dominance. The other, active verb is more or our ideal of what one does in school. In this class, we will trace these two different meanings of learning and education in the American literature of the Reconstruction era and after. All of our novels will examine education in both a private and institutional context--the struggle for an education, both in and out of (and sometimes against) school. Authors to include Frances E.W. Harper, Richard Wright, W.E.B. Dubois, Henry Adams, Gertrude Bronnin, Junot Diaz.

ENG 3140 - (PL) American Literature after 1865
S. Chandra
Adopting a transnational framework, this course will challenge the appropriation of the term America by the United States to refer to itself as a nation. Central to our study will be idea of America not simply as a geographical entity but also a term of inquiry with which to investigate questions of power, culture, and politics, race, gender, labor, globalization, immigration. We will address a variety of questions including: how is U.S. nationalism produced through the construction of its borders with other nations; how has the concept of nation changed through various historical and literary periods since 1865; how do literary works address concerns about
social and political realities. In addition to literary texts, we will also read historical and theoretical material to contextualize the literary texts. Topics may include Anglo-American takeover of the southwest, immigration patterns, world wars, and rise of the U.S. as a global power. Students will also be required to write a literary essay commensurate with each student’s own intellectual interests. Because this course is a discussion-based course, attendance is required.

ENG 3800 - Introduction to Creative Writing
Donovan Hohn
This course will introduce students to the craft of writing in three genres—in this case poetry, fiction, and creative nonfiction with an emphasis on poetry and fiction. (We won’t be studying drama on its own, but the practice you gain writing dialogue, scenes, plots, characters, and voices in this course will be of use to aspiring playwrights.) Instead of taking on these three genres in sequential order, we’ll study them simultaneously, organizing our efforts around the various sources and forms from which poems, stories, and essays can be made. We might look, for instance, at examples of the dramatic monologue in fiction, poetry, and nonfiction, and then attempt dramatic monologues of our own in any one of the three genres.

Guided by Faulkner’s remark that “a writer needs three things: experience, observation, and imagination—any two of which, at times any one of which—can supply the lack of the others,” we will seek out material wherever we can find it: in libraries and museums, wetlands and waste lands, on the bus and on the street, in memories and dreams. We will read, respond to, and otherwise learn from an aesthetically eclectic selection of stories, essays, and poems, most but not all of them published in the last several decades. Using the workshop method, we will practice responding to one another's efforts with editorial rigor, precision, and sympathy. By the end of the semester each student in the course will have written and revised between 20 and 30 pages of original work.

4000 Level

ENG 4991 - Honors Seminar
The Modern Medieval
Hilary Fox
The Middle Ages has been enjoying a renaissance (no pun intended) in popular media and culture over the past decade, largely driven by high-profile fantasy novels and movies—but also by the cultural forces and anxieties attendant on that media's popularity. This class explores medievalism in the context of the developing modern and digital world, examining how a variety of texts deploy the Middle Ages and medieval literature in the service of nostalgia, reflection, and critique both of history and their own time. These texts range from historical fiction to high fantasy, Twitter to Tumblr to tomes, theory to play.

Texts and approaches will include: selections from JRR Tolkien's 'Lord of the Rings' and its medieval sources; Nicola Griffith's 'Hild,' Kazuo Ishiguro's 'The Buried Giant'; selections from HBO's 'Game of Thrones' and critical race and gender responses to "medieval" tropes; revisiting and critiquing the "white European Middle Ages" in digital culture.
ENG 4991 - Honors Seminar
Selfies: The Millennial Condition in Literature and Culture
Watten, Barrett
This honors/senior seminar takes up the construction of the “Millennial,” defined not simply in terms of date of birth (approximately 1985–2000) but in relation to a series of historical events such from the end of the Cold War, the emergence of the internet and digital culture, 9/11, two American wars, the crisis of finance capital in 2008, the Occupy movement, and Black Lives Matter. We pursue several strands of analysis: theories of subjectivity and identity (not restricted to the “selfie” or narcissism as evidence); digital/media theory; political economy (2008 crash/student debt); race, class, and ethnic studies (antagonisms after Oscar Grant, Michael Brown, and Eric Garner; Hispanic-, Asian-, and Arab-American poetry); localization/globalization (the concentration of “cultural creatives” in enclaves like Brooklyn; the rise of Chinese economic power); and politics (the decline of American geo-power; Occupy). The course will look at selected examples of literature, film, poetry, and visual art, with a steady input of theoretical perspectives and student feedback. As befits a senior seminar, there will be two take-homes and a research final paper.

5000 Level

ENG 5070 - Topics in Film
Asian Cinema
Chera Kee
See a kung-fu historical epic from China! Watch a biting satire from the Philippines! Be dazzled by an action-adventure musical comedy from India! ...and so much more in Asian Cinema this semester.
We will start by thinking about the ways Asia has been conceived of in the Hollywood imagination before traveling across Japan, South Korea, China, the Philippines, and India to study their film industries. We will also be surveying some of the most famous filmmakers to come out of Asia—including India’s Satyajit Ray, Hong Kong’s Wong Karwai, and South Korea’s Park Chan-wook. Our goals are to understand the history of filmmaking within the region as well as to question the relevancy of the idea of national cinema in an era when funding, as well as talent, crosses borders with each new film. Screenings will include the J-horror classic Pulse (2001), the post-apocalyptic thriller Snowpiercer (2014), and one of the earliest Chinese-language "talkies," New Women (1935).

ENG 5090 - Topics in Literary and Culture Theory
Rebellion and Revolution
S. Chandra
Recently we have witnessed a variety of political struggles throughout the world. This class will focus on how thinkers from various parts of the world have sought to understand the nature of rebellions and revolutions. We will study literary texts and film as well as historical and social writings in order to understand the conditions that have given rise to diverse rebellions and
revolutionary movements. How have people organized and opposed injustices around the world? How do political and cultural conflicts take shape and form? Central to our inquiry will be concepts of nationalism, globalization, labor, and related concepts of race gender, and class. Readings may include works by Frantz Fanon, Ousmane Sembene, and Angela Davis. Students will be required to write a critical essay commensurate with each student’s own intellectual interests.

ENG 5150 – Shakespeare
Shakespeare and the First Folio
Simone Chess
This upper level seminar in Shakespeare will be organized around the historic First Folio Exhibit and events, happening here at Wayne State this spring! This course will cover nine of Shakespeare’s plays, with special attention to the relationship those plays have with the First Folio of Shakespeare’s work. How does inclusion in the Folio shape the meaning and context of these works? In cases where a play is in the Folio and published as a quarto, how should we approach the text(s)? Which plays survive only because of their compilation in the Folio? Which are excluded? Which are controversial? The plays will likely include The Tempest, Hamlet, Love’s Labor’s Lost, A Midsummer’s Night’s Dream, 1 Henry 6, Richard III, Titus Andronicus, King Lear, The Merry Wives of Windsor, and/or The Two Noble Kinsmen. Course requirements will include weekly written responses, one longer “research response,” a short presentation, participation in a class mini-conference at the end of the semester, and a final paper. The class will also participate in events surrounding the First Folio Exhibit.

ENG 5450 - Modern American Literature
Feeling Modern
Jonathan Flatley
This course will be an intensive examination of various attempts to understand, narrate, represent, map out or otherwise mediate the new affective terrains of “modernity” in the United States. How did Americans experience modern warfare, industrialization, urbanization, the advent of the modern commodity, consumption and the rise of mass culture, and the invention and contestation of racial, gender and sexual identities. To what extent and in what ways, we will ask, have the formal innovations of modernism (such as collage and abstraction) been motivated by the attempt to represent and understand new, modern ways of feeling? We will examine representations of feelings such as desire, anxiety, blues, melancholia, irritation, grief, trauma, friendship, militancy, exile and liking. Likely authors to include T.S. Eliot, Langston Hughes, Bessie Smith, Gertrude Stein, Zora Neale Hurston, Nella Larsen, Djuna Barnes, Gwendolyn Brooks, Frank O’Hara, James Baldwin and Andy Warhol.

ENG 5500 - Topics in English and American Literature
Interpreting Identity in 19th and 20th-Century British and American Fiction
John Reed
This course will examine British and American novels and the approach will be to examine how personal identity is dealt with in each novel. Texts will include Great Expectations, Huckleberry
Finn, Jane Eyre, Graham Swift’s Waterland, Octavia Butler’s Wild Seed, and Paul Auster’s City of Glass. Writing requirements for the course include a term paper of roughly 10 pages, and a short essay of roughly 5 pages, related to a class presentation. There will be a final exam for the course.

**ENG 5520 - Irish Literature**  
**Michael Scrivener**  
We will focus mostly on twentieth-century Irish literature. Our attention will center on the work of William Butler Yeats (his poetry and plays), James Joyce (Dubliners), and Irish dramatists from Lady Gregory to Brian Friel. We will also read contemporary poetry. My emphasis will be on careful close reading as well as relating the literature to the historical context. There will be short response papers to follow the reading assignments (20%), a long paper of 7-10 pages (35%), a presentation (10%), and a final exam (20%). Attendance and class participation are important (15%).

**ENG 5700 - Introduction to Linguistic Theory (LIN 5700)**  
**Martha Ratliff**  
This course is an introduction to the scientific study of human language, and to the way linguists work. Linguistic theory is an attempt to account for our unconscious knowledge of language through the development of insightful models. It is concerned both with units (representations) and how the units interact (rules) at three primary levels of structure: the level of sounds (phonetics and phonology), the level of words (morphology), the level of phrases and sentences (syntax). We will consider how sounds, words, and sentences vary cross-linguistically, and how these units are acquired by children. Classes will consist of lecture, discussion, and problem-solving sessions. Although it can be taken as your only course in linguistics, this course is considered the foundation of an undergraduate major or a Master's degree in linguistics. Grades are based primarily upon exams.

**ENG 5710 - Phonology (LIN 5290)**  
**Martha Ratliff**  
This course is an introduction to linguistic phonetics and phonological analysis. By the end of the term you should be able to find patterns in data sets and explain them by writing rules that capture the changes sounds undergo under the influence of neighboring sounds. You should also develop a sense of what is natural in speech sound inventories and sound change processes. This is a theory course as well: it is not possible to analyze linguistic data without developing notions about (1) phonological entities (distinctive features, phonemes, tonemes, syllables), (2) phonological rules that mediate between the abstract representation of sounds in the mind and human speech, and (3) the nature of the phonological component of grammar and its interactions with the other components of grammar. Grades are based primarily upon exams. Prerequisite: ENG/LIN 2720, ENG/LIN 5700, or consent of the instructor.
ENG 5720 - Linguistics and Education (LIN 5720)  
Margaret Gale  
English/Linguistics 5720 is a course in applied linguistics. It is essentially an introductory course in linguistics (the scientific study of language) with a focus on linguistic applications to the field of education. Language is an integral part of teaching, not only within the framework of a language arts curriculum, but also in the context of current issues in contemporary society, such as cultural and linguistic diversity, language acquisition, and literacy. This course covers fundamental areas of linguistics: first and second language acquisition; phonology, the relation between words and their component sounds, phonemic awareness and the written representation of phonemes; morphology, the internal structure of words, word etymology; and syntax, the hierarchical patterns that generate sentence structure. We will also be examining the English language in its historical, social, and cultural contexts. All of the coursework consists in the analysis of English and is designed to be applied to the field of teaching, in the areas of curriculum, methodology, and content. Classwork consists of readings (textbook and course packets), homework, in-class tests, a cumulative final exam and a final research paper/project.

ENG 5760 - American Dialects (LIN 5760)  
Walter Edwards  
This will be a course in the linguistic characteristics of American English dialects. We will begin with an overview of what dialects are and why languages have them. We will also tackle the question of the difference between a language and a dialect. Then we will examine the linguistic properties of several American Regional English dialects---Northern, Midland, Southern and Western--- and also at such distinctive American dialects as Appalachian English, Chicano English and African American English.

ENG 5830 - Introduction to Technical and Professional Writing Practices  
Jared Grogan  
English 5830, Introduction to Technical and Professional Writing Practices, is a Hybrid course meeting bi-weekly and working through online modules. The course is designed to introduce you to the rhetorical principles and common professional practices you will need as a professional or technical writer. Although we concentrate on primarily on the written word in this course, all of our projects will also model the work patterns of technical communicators who extend their expertise to forms of communication such as task analysis, document design, multimedia design, visualizations, and more interactive forms of communication (e.g., usability testing, video production, rudimentary HTML and web design). To gain familiarity with the genres, design principles, digital technologies, and research methodologies of professional and technical writers, we will work individually and collaboratively in a problem-based method. Specifically, our course projects are designed as solving problems activities, where we design technical-communication processes that aim to respond effectively to professional and workplace writing scenarios. These scenarios and projects range from writing genre analysis, to contributing to open-author and open-access knowledge bases, to social media reporting, to ethical visualization design, to revising company webpages, to memos and technical reports.
ENG 5885 - Topics in Creative Non-Fiction Writing
The Investigative Essay
Donovan Hohn
Although this course will provide a broad survey of the different forms creative nonfiction can take, we will pay special attention to narrative essays, both personal and documentary, that make use of the investigative methods of scholars and journalists. Even the memoirists in this course do research. Every week you will be expected to read, write about, imitate, quarrel with, and otherwise learn from several essays that illustrate some technique (conducting interviews, finding sources) or some particular form (the essay-as-quest, the profile, the immersion essay, the essay-as-experiment, the collage, the reconstructed narrative, to name a few). The subjects of readings will be, I hope, as various as the interests of the members of the class, ranging from the subculture of African truck drivers to the death of Tolstoy, from the psychology of football hooligans to the history of oranges. The reading list will include work by venerable essayists (the likes of Joan Didion, John McPhee, Virginia Woolf, Joseph Mitchell, James Agee, Janet Malcolm) as well as by comparative newcomers (such writers as Elif Batuman, John Jeremiah Sullivan, Eula Biss, David Foster Wallace, Michael Paterniti, Tom Bissell, Vanessa Veselka, Sharifa Rhodes Pitts, John D’Agata, Roxane Gay).
In the first half of the semester, you will write a series of short pieces, approximately one per week, each designed to exercise a different skill. Every student will be required to submit one short assignment for workshop. In the second half of the semester, we will begin work on longer projects of greater ambition, taking them through the several stages of the writing process, from proposal to research to complete draft. Using a mixture of workshops and small-group conferences, we'll then take these completed drafts through the stages of the editorial process as it's practiced at such publications as The New Yorker and Harper's, acting as one another’s line editors, copy editors, fact-checkers, and proofreaders. Toward the end of the course, time permitting, we’ll give some thought to designing—if only hypothetically—a publication of our own.

ENG 5992 - Senior Seminar
Selfies: The Millennial Condition in Literature and Culture
Watten, Barrett
This honors/senior seminar takes up the construction of the “Millennial,” defined not simply in terms of date of birth (approximately 1985–2000) but in relation to a series of historical events such from the end of the Cold War, the emergence of the internet and digital culture, 9/11, two American wars, the crisis of finance capital in 2008, the Occupy movement, and Black Lives Matter. We pursue several strands of analysis: theories of subjectivity and identity (not restricted to the “selfie” or narcissism as evidence); digital/media theory; political economy (2008 crash/student debt); race, class, and ethnic studies (antagonisms after Oscar Grant, Michael Brown, and Eric Garner; Hispanic-, Asian-, and Arab-American poetry); localization/globalization (the concentration of “cultural creatives” in enclaves like Brooklyn; the rise of Chinese economic power); and politics (the decline of American geo-power; Occupy). The course will look at selected examples of literature, film, poetry, and visual art, with a steady
input of theoretical perspectives and student feedback. As befits a senior seminar, there will be two take-homes and a research final paper.

6000 Level

7000 Level

ENG 7006 - Media Theory
Media Theory/Media Practice
Scott Richmond
A quick and dirty distinction between new media studies and the digital humanities might go like this: the former makes knowledge about digital media, while the latter makes knowledge with digital media. This course is dedicated to discovering what can happen to each of these practices when we pursue them simultaneously.

The course will run in two concurrent halves. The “media theory” half of the course will consist in a substantial preparation in the field of media theory as a body of thought and theoretical mode of analysis, including its historical origins as well as its contemporary practice. This portion of the course will cover the history of theories of media (what we might call both “classical” and “contemporary” media theory), media archaeology, games studies, software studies, critical code studies, and the rise of digital humanities as a set of scholarly practices. We will read work by thinkers such as Walter Benjamin, Marshall McLuhan, Donna Haraway, Friedrich Kittler, N. Katherine Hayles, Alexander Galloway, and others.

The second half of the course, dedicated to “media practice,” will consist largely in lessons in how to program computers, in various ways relevant to “the digital humanities.” This will not, quite, be a digital humanities preparation as such—the goal is not a fully professionalized set of DH skills. Rather, the approach we will take is “coding slowly,” in which students learn the basics of programming as a set of practices and as a habit of mind, which might then serve as a base for other DH practices. Topics will include the foundations of computer programming (variables, control structures, conditionals), elementary computer graphics, interaction, textual manipulation, and prototyping. In addition to the humdrum business of WordPress blogs, we will work primarily with p5.js, Makey Makey, and Twine. Working with these tools will entail a substantial preparation in JavaScript.

Final projects can take just about any form, from traditional papers to typical DH projects to “critical making” as a form of research. Students will be encouraged to work in groups.

ENG 7014 - Seventeenth-Century Literature and Culture
Jaime Goodrich
This course will survey non-dramatic English literature from the seventeenth century by examining how it participated in and responded to a series of intense cultural, political, and religious upheavals. Between 1600 and 1660, England saw the establishment of an absolutist Stuart monarchy, the execution of a Stuart king, the foundation of a Parliamentarian Commonwealth, and the restoration of the Stuarts. Meanwhile, the spread of radical new social groups and religious sects threatened existing class and church hierarchies, even as the clashing
sensibilities of religious dissidents and royalists led to bitter culture wars. These developments resulted in one of the most fertile creative periods in British literary history. We will sample the rich diversity of seventeenth-century literature by reading the poetry and prose of well-known male writers (Bacon, Bunyan, Donne, Dryden, Herbert, Hobbes, Jonson, Marvell, Milton, and Rochester) along with texts by women writers who created a new female literary tradition (Behn, Bradstreet, Cavendish, Clifford, Lanyer, Philips, and Wroth). We will also cover current theoretical approaches to these works, ranging from historicism to feminism to history of the book. Requirements for this course include the following: participation in class discussions, weekly responses, an in-class presentation, a short paper, and a longer research paper.

ENG 7024 – The Rise of the Novel
Lisa Maruca
Students in this course will read a number of eighteenth-century British fictional works, some wildly popular in their own time, others considered indecent and dangerous. As we read these, we will dip into the debates about the "rise" (including questioning that term) of what was later, perhaps anachronistically, consolidated into "the novel," examining primary sources from the period itself as well as critical works by today's leading scholars of the novel. We will explore the ways novels themselves metafictionally reflect on their contested role in culture, questioning their own form, purpose, and audiences. We will also discuss such issues as the role of gendered desire in constructing the subjectivity of both fictional characters and the novels’ readers; the importance of the material, economic sphere of writing in creating products for a print market; and the various, often contradictory ideologies of gender, race and social status deployed by the novels themselves. Authors include Aphra Behn, Eliza Haywood, Daniel Defoe, Samuel Richardson, Henry Fielding, Charlotte Lennox, Ann Radcliffe, and Jane Austen. Requirements: weekly blog postings; report on critical/theoretical text; final project (digital project or seminar paper)

ENG 7710 - Advanced Studies in Linguistic Structure (LIN 7710)
Evolution of Syntax
Ljiljana Progovac
Are you interested in finding out about the most recent hypotheses regarding the grammar abilities of early humans (and Neanderthals)? This course follows a simple idea, that syntax evolved gradually/incrementally (through well-defined stages), and that these stages are not only still evident in various modern constructions (“living fossils”), but that they also provide a scaffolding for building more complex structures. By reconstructing a particular path along which syntax evolved (by unraveling the layers of functional structure postulated in Minimalism), this approach is able to explain some crucial properties of language design itself, as well as some major parameters of crosslinguistic variation. Moreover, its postulates are at the right level of granularity to engage the postulates of neuroscience and genetics, as well as to offer new insights into the evolution of language in the hominin timeline. Requirements for the class include regular attendance and participation, reading quizzes, homework assignments, and one final term paper. Textbook: Progovac’s (2015) book Evolutionary Syntax, published by Oxford University Press.
ENG 7800 - Seminar in Creative Writing
Creating Worlds: The Linked Short Story Collection
Natalie Bakopoulos
This graduate-level class will be a hybrid craft course/workshop, wherein you will produce a cycle of three new linked short stories (each between 4000 and 7000 words) and also an extended critical craft essay on one of the assigned collections, engaging outside sources. In our class, we will discuss both how the stories stand alone and how together they create self-referential worlds. The revision process will be key, and we will focus on the way revision works to more tightly and elegantly link the pieces together as the world begins to develop. In your work, your linkages should feel deliberate and explicit, and you will be required to state them in an early project outline.
Required reading for this course will be chosen from the following authors: Charles Baxter, Nami Mun, Jhumpa Lahiri, Elizabeth Strout, Edward P. Jones, Junot Diaz, and Daniyal Mueenuddin. Expect to read one book every 1-2 weeks. Although our focus will be fiction, those wishing to produce a series of linked essays are also welcome.

8000 Level

ENG 8001 - Seminar in Literary and Cultural Studies
Innovation: the Cultural History of a contemporary concept
John Patrick Leary
“Innovation” is a word on nearly everybody’s lips: it is the rare term that finds favor in both university classrooms and corporate boardrooms, in all parts of the country, in opposing political parties, and in a variety of professions. Silicon Valley CEOs, academics, humanitarian organizations, and even Christian pastors all profess a passion for “innovation” and a desire to nurture it. Originating as a pejorative term for heresy and conspiracy in early modern Europe, it is now a wholly positive term for visionary creativity in business, professional life, and educational policy. What is the history of this concept, and the dramatic shift in its meaning? What connects innovation and its forebears-"Yankee ingenuity," "creative destruction"--as mythologies of American capitalism? How have contemporary novelists and critics represented the "knowledge economy"?
We will explore “innovation” as one of what the literary scholar Raymond Williams calls “keywords”: “binding words,” elements of a living vocabulary that shape and reflect what a society holds in common. This class will also offer a literary history of innovation and its antecedents: to include Benjamin Franklin, Mark Twain, Caroline Kirkland, Gary Shteyngart, Jill Lepore, etc.